



784 OrTh

Sixty songs from Mother Goose

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Mother Goose Songs Without Words

By L. E. ORTH

A Book of 76 Easy
Compositions for the Pianoforte.

FOREWORD.

While a playful melody finds quick response in the child-mind, the notes that symbolize it seem altogether arbitrary and are a great bugbear to the little ones.

In teaching my own and other children piano playing, I have found it a great help to give with a melody some familiar words in the same rhythm.

No words are so dear to the child as the nursery rhymes. As versions of Mother Goose vary, I have set down the words the rhythm of which the music follows exactly. This identity of rhythm as well as similarity of spirit will help beginners in music, find response in the home circle, and be of use in the Kindergarten where the words can be repeated aloud while the music goes on.

What happier way to awaken the musical instinct than to associate with the nursery rhyme a little melody that expresses the spirit of the rhyme itself in all its childlikeness?

To do this, and to bring to the hearts of children, little and big, musical cheer and gladness, is the aim of this little work.

THE COMPOSER.

SIXTY SONGS
FROM
MOTHER GOOSE

SET TO MUSIC BY
L. E. ORTH
OP. 12

BOSTON

OLIVER DITSON COMPANY

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1784

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To those but lately come, and those forever young.

NOTE.

While each of the sixty songs in this volume may be sung as a solo or as a unison chorus, two and three part harmony is occasionally indicated, and many of the numbers are marked to be sung in part by a single voice, in part by a chorus. These markings are not obligatory, but will serve as hints to those who wish to use the songs in connection with dialogue for the purpose of entertainment in operetta form.

The majority of the songs, in fact, were first publicly used in the form of an opera for children, under the title of "Mother Goose's Jubilee," in a series of very successful performances at the Tremont Theatre, Boston, in March and April, 1901.

The fact that these songs were first heard in connection with the elaborate incidental music of a three-act play in which a hundred performers personated the whole tribe of Mother Goose characters, in no way affects the value of the songs, for each of the sixty is independent.

This book of melodies is presented to children, and to all who have to do with them, as a fresh setting of the rhymes and jingles of childhood, familiarly known as Mother Goose.

L. E. ORR

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MOTHER GOOSE

N^o 1

GOOSEY, GOOSEY, GANDER

Words by
MOTHER GOOSEMusic by
L. E. ORTH, Op. 12

Not too slow



Goos-ey, Goos-ey, Gan-der, Whith-er dost thou wan-der? Up stairs, down stairs,



in my la-dy's cham-ber. Goos-ey, Gan-der, where dost thou wan-der? Goos-ey,



Gan-der, where dost thou wan-der? Where, Goosey, — where? —



N^o 2
WHEN I WAS A BACHELOR

Andante con moto

VOICE

When I was a bach-e-lor I lived by my-self, And all the bread and

PIANO

cheese I got I put up-on the shelf. The rats and the mice they made such a

strife, I had to go to Lon-don to buy my-self a wife. The roads were so

long, The lanes were so narrow, I had to bring my wife home on a wheel-

f a little faster

bar-row. The wheel-bar-row broke, My wife had a fall, Down came the

*ped.**mf* Tempo I

wheel-bar-row, pret-ty wife and all. When I was a bach-e-lor I lived by my-

*ped.**cresc.*

self, And all the bread and cheese I got I put up-on the shelf. The rats and the

cresc.

mice they made such a strife, I had to go to Lon-don to buy my-self a wife.

*rit.**rit.*

N^o 3
HUMPTY DUMPTY

Moderato

VOICE

PIANO

Hump - ty Dump - ty sat on a wall. Hump - ty Dump - ty

had a great fall. All the king's hor-ses and all the king's men Couldn't

put Hump - ty Dump - ty to - geth - er a - gain.

N^o 4
OLD CHAIRS TO MEND

Con moto
mf

CHORUS

PIANO

1. If I had as much mon-ey as I could spend, I nev-er would cry "Old
2. If I had as much mon-ey as I could tell, I nev-er would cry "Old

chairs to mend! Old chairs to mend!" I nev - er would cry — "Old
 clothes to sell!" Old clothes to sell!" I nev - er would cry — "Old

chairs to mend!" If I had as much mon - ey as I could spend, I
 clothes to sell!" If I had as much mon - ey as I could tell, I

nev - er would cry "Old chairs to mend! ... Old
 nev - er would cry "Old clothes to sell! ... Old

chairs to mend!" I nev - er would cry — "Old chairs to mend!"
 clothes to sell!" I nev - er would cry — "Old clothes to sell!"

♪ Ed. ♪ Ed.

SEE A PIN AND PICK IT UP

With motion

mf

CHORUS

See a pin and pick it up, All the day you'll have good luck;

PIANO

mf

See a pin and let it lay, Bad luck you'll have all the day. Bad luck,

rit. *f*

poco rit. *mf a tempo* *p* *mf* *p*

bad luck. See a pin, pick it up, See a pin, pick it up,

poco rit. *mf a tempo* *p* *mf* *p*

Red.

f

Good luck, good luck. See a pin and pick it up, All the day you'll

f

have good luck; See a pin and pick it up, All the day you'll have good luck.

N^o 6
HOT CROSS BUNS

Moderato

VOICE *mf*

Hot cross buns, Hot cross buns. One a pen-ny, two a pen-ny,

PIANO *mf*

Hot cross buns. If your daugh-ters don't like 'em Give 'em to your sons.

One a pen-ny, two a pen-ny, Hot cross buns, Hot cross buns.

TO MARKET, TO MARKET

With rocking motion

CHORUS



PIANO



mar - ket, to mar - ket to buy a fat bun. Home a-gain, home a-gain,

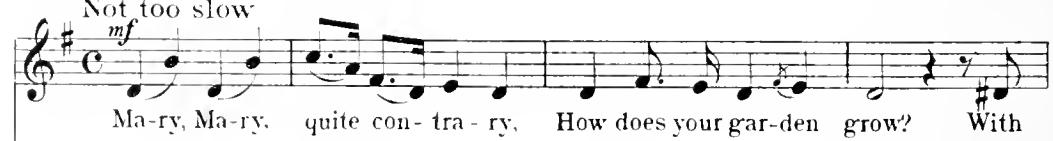
home a-gain, home a-gain, Home a-gain, mar - ket is done.

*f**poco rit**f**poco rit*

MARY CONTRARY

Not too slow

VOICE



PIANO



poco rit.

sil - ver bells and cock - le shells, And pret - ty maids, all in a

poco rit.

Led.

DUET *a tempo*

row. With sil - ver bells and cock - le shells, And

rit.

a tempo

poco rit. *a tempo*

pret - ty maids, pret - ty maids all in a row. With sil - ver bells and

poco rit.

f a tempo

cock - le shells, and pret - ty maids, pret - ty maids all in a row.

THE BUMBLE-BEES

L.E.O.

Brightly

CHORUS

mf

Come forth! ye lit - tle bum - ble-bees, Sip hon - ey from each flower, And

PIANO

mf

dance with Mary's pret - ty maids To while a - way an hour; To while a - way an

a tempo

hour. So buzz, buzz, bum - ble-bees, Be hap - py while ye

may; For Ma - ry's maids, all in a row, Will soon hie a - way.

SYLVIA AND SIMON

Sentimental Simon

With much expression

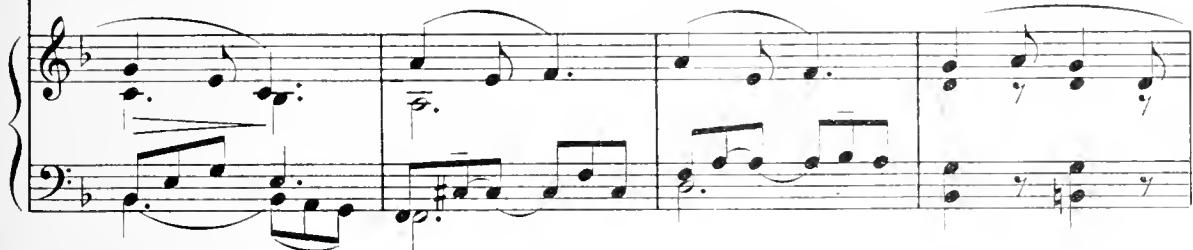
VOICE



PIANO



morn - ing air. Syl - vi - a, Syl - vi - a, do not drive me



to - des - pair. Long have I sighed, Long have I sighed,



Long have I sighed in vain. Now am I come, Now am I come,



f

Now am I come a - gain. Sy1 - vi - a, Syl - vi - a, Will you be mine, or

f

mp

cresc.

no, or no? Syl - vi - a, Syl - vi - a, Will you be mine, or no?

f

cresc.

Sylvia sings
mf Con moto

6

Si - mon, pray leave off your suit, Si - mon pray leave off your suit,

mf

For your court-ing will reap no fruit. For your court-ing will reap no fruit.

I would rath - er give a crown, Than be mar - ried to a clown...

Go for a boo - by, Go for a boo - by, Go for a boo - by, Go, go!

a tempo
I would rath - er give a crown, Than be mar - ried to a clown.

Go for a boo - by, Go for a boo - by. Go! Go! Go!

WHERE ARE YOU GOING, MY PRETTY MAID?

DUET: *Sentimental Simon and Milk-Maid*

Moderato

mf Sentimental Simon

VOICE



1. Where are you go-ing, my pret-ty maid, With your ro - sy cheeks and
 2. What is your fa-ther, my pret-ty maid, With your ro - sy cheeks and

PIANO

*Milk-Maid*

Both

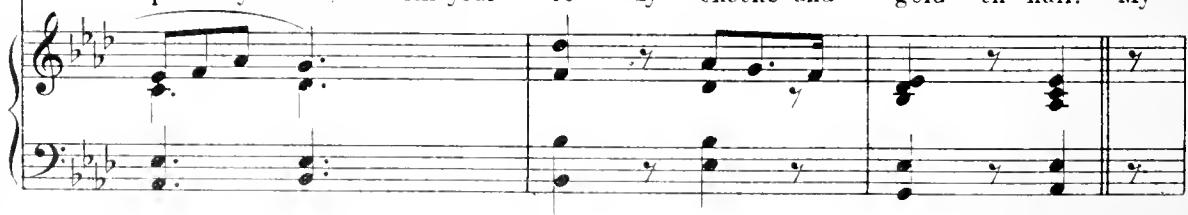
gold - en hair? I'm go - ing a - milk - ing, kind sir, — I said; (The
 gold - en hair? My fa - ther's a farm - er, kind sir, — I said; (The

*Sentimental Simon*

straw - ber - ry leaves make maid - ens fair.) Shall I go with you my
 straw - ber - ry leaves make maid - ens fair.) What is your for - tune my



pret - ty maid. With your ro - sy cheeks and gold - en hair? My
 pret - ty maid, With your ro - sy cheeks and gold - en hair? My



Milk-Maid

Both

Yes, if you please, kind sir, I said; (The straw-ber-ry leaves make
face is my for-tune, kind sir, I said; (The straw-ber-ry leaves make

Sentimental Simon

D. C. a tempo

maid-ens fair.) 3. Then I won't have you, my pret-ty maid, With your
maid-ens fair.)

Milk-Maid

ro-sy cheeks and gold-en hair. No-bo-dy asked you, kind

sir, I said; (The straw-ber-ry leaves make maid-ens fair.)

THERE WERE THREE JOLLY HUNTSMEN

With well marked rhythm

VOICE

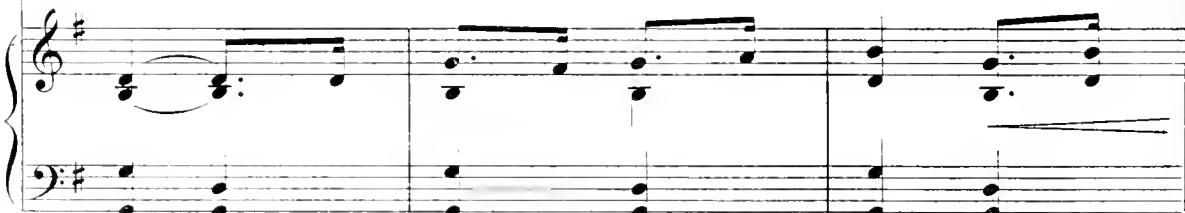


1. There were three jol - ly hunts - men, as I have heard them
 2. One said it was a ship, and the oth - er said _____
 3. One said it was the moon, and the oth - er said _____

PIANO



say. — And they would go a - hunt - ing, all
 nay, — One said it was a house with the
 nay, — One said it was a cheese with the



on a sum - mer's day. All the day they hunt - ed, and
 chim - ney blown a - way. All the night they hunt - ed, and
 half oit cut a - way. All the night they hunt - ed, and



noth - ing could they find. But a ship a -
 noth - ing could they find. But the moon a -
 noth - ing could they find. But the moon a -

sail - ing, a - sail - ing with the wind.
 glid - ing, a - glid - ing with the wind.
 glid - ing, a - glid - ing with the wind.

CHORUS

All the day they hunt - ed, and noth - ing could they find,
 All the night they hunt - ed, and noth - ing could they find,
 All the night they hunt - ed, and noth - ing could they find,

But a ship a - sail - ing, a - sail - ing with the wind.
 But the moon a - glid - ing, a - glid - ing with the wind.
 But the moon a - glid - ing, a - glid - ing with the wind.

THERE WAS A LITTLE MAN

Animato

VOICE

PIANO

There was a lit - tle man And he had a lit - tle gun, And his bul - lets were
 made of lead, lead, lead; He went to the brook and saw a lit - tle duck, And he
 shot it through the head, head, head; He car - ried it home to his old wife Joan, And
 bade her a fire to make, make, make; To roast the lit - tle duck He had

shot in the brook, And he'd go and fetch her the drake, drake, drake.

No 14

IS JOHN SMITH WITHIN?

DUET

1st Voice *2nd Voice* *1st Voice*

Is John Smith with - in? Aye, that he is. Can he set a shoe?

PIANO

2nd Voice *Both*

Aye, mar - ry, two; Here a nail, There a nail, Tick, tack, too;

Here a nail, There a nail, Tick, tack, too; Here a nail, There a nail, Tick, tack, too.

MERRY LITTLE MAIDS ARE WE

L.E.O.

Moderato

SEMI
CHORUS

PIANO

Mer-ry lit-tle maids are we, Hap-py heart-ed, gay and



Moth-er Goose's Ju - bi - lee, Ju - bi - lee. Moth-er Goose, the chil-dren's



Nº 16
OLD MOTHER GOOSE

With well marked rhythm

CHORUS

PIANO

SOLO Mother She

1. Old Moth-er Goose when she wants to wan - der Rides through the air on a
 2. Old Moth-er Goose when she wants to wan - der Rides through the air on a

ver - y fine gan - der Goose has a house, 'Twas built in a wood. Where an
 ver - y fine gan - der rides through the air She rides through the air She

owl at the door For sen - ti - nel stood. Old Moth-er Goose when she
 rides through the air on a ver - y fine gan - der. Old Moth-er Goose when she

wants to wan - der Rides through the air on a ver - y fine gan - der.
 wants to wan - der Rides through the air on a ver - y fine gan - der.

CHORUS

Old Moth - er Goose when she wants to wan - der Rides through the air on a

BOYS *GIRLS*

ver - y fine gan - der. Ver - y fine gan - der, Ver - y fine gan - der,

BOYS *CHORUS*

Ver - y fine gan - der, Ver - y fine gan - der.

ff et rit.

ff et rit.

Nº 17
MY SON JOHN

Allegretto

VOICE

Did - dle did - dle dump - ling, my son John Went to bed with his

PIANO

mf

cresc

stock - ings on. One shoe off, one shoe on, Did - dle did - dle dump - ling,

cresc

my son John. Did - dle did - dle dump - ling, my son John

mf

Went to bed with his stock - ings on. One shoe off,

cresc

one shoe on, Did - dle did - dle dump - ling, my son John.

cresc

N^o 18
JACK BE NIMBLE

Animato

VOICE

PIANO

Jack be nim - ble, Jack be quick, Jack jump ov - er the
can - dle - stick; Jack be nim - ble, Jack be quick,
Jack jump ov - er the can - dle - stick.

N^o 19
OWL SONG

Quietly

VOICE

PIANO

Of all the gay birds that e'er I did see, The owl is the fair- est by

far to me. For all the day long she sits on a tree, And

when the night comes, a - way flies she. Tu whit, tu whoo, tu

whit, tu whoo, And when the night comes, a - way flies she. Tu

whit, tu whoo, tu whit, tu whoo, And when the night comes, a - way flies she.

THE HOUSE THAT JACK BUILT

Not too slow

CHORUS

This is the house, this is the house, this is the house that Jack built.

This is the house, this is the house, this is the house that Jack built.

cresc. et rit.

cresc. et rit.

mf SOLO CHORUS

This is the malt that lay in the house, that lay in the house that Jack built.

mf *a tempo*

SOLO CHORUS
cresc. et rit.

This is the rat that ate the malt, that lay in the house that Jack built.

cresc. et rit.

SOLO
faster
CHORUS

This is the cat, that killed the rat, that ate the malt, that lay in the house that

SOLO

Jack built. This is the dog that wor-ried the cat, that killed the rat, that

CHORUS
cresc. et rit.
SOLO
sotto voce

ate the malt, that lay, in the house that Jack built. This is the cow with the

cresc. et rit.

crum-pled horn, that tossed the dog; that wor-ried the cat, that killed the rat, that

cresc.

CHORUS

ate the malt, that lay in the house that Jack built.

mf *SOLO*

This is the maid-en, all for-lorn, that milked the cow with the crum-pledhorn, that

mf

tossed the dog, that wor-ried the cat, that killed the rat, that ate the malt,

CHORUS

SOLO
con moto

that lay in the house that Jack built. This is the man all

f

con moto

slower

tat-tered and torn, that kissed the maid-en all for-lorn, that milked the cow with the

slower

crum-pled horn, that tossed the dog, that wor-ried the cat, that killed the rat, that

cresc

cresc.

ate the malt, that lay in the house that Jack built.

f CHORUS

This is the Priest all shav-en and shorn, that mar-ried the man all

slower

tat-tered and torn, that kissed the maid-en all for-lorn, that

rit

rit.

CHORUS

rit.

rit.

rit.

CHORUS or SEMI-CHORUS

Con moto

milked the cow with the crumpled horn, that tossed the dog, that

worried the cat, that killed the rat, that ate the malt, that

lay in the house that Jack built. This is the cock that

crowed in the morn, that waked the Priest all sha-ven and shorn,

Læd. * Læd.

faster

that mar-ried the man all tat-tered and torn, that kissed the maid-en

faster

SEMI-CHORUS

a tempo

all for-lorn, that milked the cow with the crum-pled horn, that tossed the dog, that

*cresc.**cresc et rit.*

wor-ried the cat, that killed the rat, that ate the malt, that lay in the house that

*cresc.**cresc et rit.*

Jack built.

*>**ff**>**>**>**>**>**>*

SOLO

f slower

This is the Farmer who sowed the corn, _____ that

f slower

Lied.

TUTTI

f con moto

kept the cock, that crowed in the morn, _____ that waked the Priest all

f >*con moto*

Lied.

*

sha-ven and shorn, that mar-ried the man all tat-tered and torn, that

kissed the maid-en all for-lorn, that milked the cow with the

crum - pled horn, that tossed the dog, that wor - ried the cat, that
 killed the rat, that ate the malt, that lay in the house; that
 lay in the house that Jack built.

N^o 21
OLD STORIES
JINGLE SONG and CHORUS

With animation

VOICE *mf* 6

1. There was an old wo - man of Leeds; Who
2. There was a fat man of Bom - bay, A -
3. There was an old man in our town, And
4. And when he saw his eyes were out, With

PIANO

(x)

spent all her time in good deeds; She worked for the poor till her
smok - ing one sun - shi - ny day, A bird called a snipe flew a -
he was so won - drous - ly wise, He jumped right in - to a
all his might and main, He jumped right in - to an -

(x)

cresc.
fin - gers were sore, This pi - ous old wo - man of Leeds.
way with his pipe, Which vexed the fat man of Bom - bay.
bram - ble bush, And scratched out both his eyes.
oth - er bush, And scratched them in - a - gain.

cresc.

x) For introduction and interludes repeat first two bars of
accompaniment till ready

CHORUS

1. She worked for the poor 'Till her fin - gers were sore, This
 2. A bird called a snipe flew a - way with his pipe, Which
 3. He jumped in - to a bram - ble bush And
 4. He jumped in - to an oth - er bush And

pi - ous old wom - an of Leeds,
 vexed the fat man of Bom - bay.
 scratched out both his eyes.
 scratched them in a - gain.

She worked for the poor 'Till her
 A bird called a snipe flew a -
 He jumped in - to a
 He jumped in - to an

fin - gers were sore, This
 way with his pipe, Which
 bram - ble bush And
 oth - er bush And

pi - ous old wom - an of Leeds,
 vexed the fat man of Bom - bay.
 scratched out both his eyes.
 scratched them in a - gain.

of Leeds.

5.

There was an old man in our town
 Who never could pay any rent.
 And so one lovely moonlight night
 To another town he went.

6.

Jack Sprat he could eat no fat.
 His wife, she could eat no lean.
 And so between them both, you see,
 They left the platter clean.

SOLO

7. A - way down in Ban - bu - ry Cross, — An old wom - an rides a white
 8. An old wom - an lived in a shoe, — Her chil - dren were far from a

horse, — With rings on her fin - gers, and bells on her toes —
 few; — She gave them some broth with - out an - y bread And

CHORUS

She shall have mu - sic wher - ev - er she goes. With rings on her fin - gers, and
 spanked them all sound - ly and sent them to bed. She gave them some broth with -

bells on her toes And spanked them all sound - ly and
 out an - y bread She shall have mu - sic wher -
 ev - er she goes. With rings on her fin - gers. and

sent them to bed. She gave them some broth with -
 ev - er she goes. With rings on her fin - gers. and
 sent them to bed. She gave them some broth with -

bells on her toes She shall have mu - sic wher - ev - er she goes.
 out an - y bread And spanked them all sound - ly and sent them to bed.

SOLO

9. There was an old man of To - ba - go. — Who
 10. There was an old wom - an of Nor - wich, — Who
 11. The man in the moon came too soon, — In -

lived on rice, gru - el and sa - go, — Till, much to his bliss, his phy -
 lived up - on noth - ing but por - ridge. Pa - ra - ding the town she turned
 quir - ing his way down to Nor - wich, He went by the south and

si - cian said this: "To a big leg of mut - ton you may go?" —
 cloak in - to gown, This thrift - y old wom - an of Nor - wich.
 burnt his dear mouth, While eat - ing some ice - cold plum por - ridge.

CHORUS

Till, much to his bliss, his phy - si - cian said this: "To a
 Pa - ra - ding the town she turned cloak in - to gown, This
 He went by the south— and burnt his dear mouth, While

big leg of mut - ton you may go!" Till, much to his bliss, his phy -
 thrift - y old wom - an of Nor - wich. Pa - ra - ding the town she turned
 eat - ing some ice - cold plum por - ridge. He went by the south— and

si - cian said this: "To a big leg of mut - ton you may go!"—
 cloak in - to gown, This thrift - y old wom - an of Nor - wich.
 burnt his dear mouth, While eat - ing some ice - cold plum por - ridge.

SOLO

12. There was an old wom - an of Sur - rey— Who was
 13. There was an old sol - dier of Bis - ter— Went

morn-ing and night in a hur - ry,— Called her hus-band a fool, Drove her
 walk-ing one day with his sis - ter;— A cow in one poke Tossed her

chil-dren to school, This fus - sy old wom - an of Sur - rey—
 high in an oak, Be - fore the old gen - tle - man missed her.—

CHORUS

Called her hus - band a fool, Drove her chil-dren to school, This
 A cow in one poke Tossed her high in an oak, Be -

fus - sy old wom - an of Sur - rey.— Called her hus-band a fool, Drove her
 fore the old gen - tle - man missed her.— A cow in one poke Tossed her

chil-dren to school, This fus - sy old wom - an of Sur - rey—
 high in an oak, Be - fore the old gen - tle - man missed her.—

MERRY ARE THE BELLS

Con moto

CHORUS

With a mer-ry ding-dong, hap-py, gay and free. Merr-ry have we met, and
 mer-ry have we been, Mer-ry, let us part, and mer-ry, meet a - gain.

Nº 23

A PRETTY LITTLE GIRL

Con moto

VOICE

A pret-ty lit-tle girl in a round-earedcap, I met in the street tother

PIANO

day. She gave me such a thump, my heart it went a - bump, I

rit.

thought I had faint-ed a - way, 1 thought I had faint-ed a -

rit.

a tempo

way. For the pret-ty lit-tle girl in the round-eared cap, I

a tempo

met in the street toth-er day, I met in the street toth-er day.

Nº 24
THE LITTLE DANDY, O

Con moto

mf

VOICE

1. Oh, when I was a boy, and a pret-ty lit-tle boy, With my
2. But when I old er grew and some-thing bet-ter knew, Than

mf

PIANO

lit - tle cur - ly head of hair so san - dy, O. All the dam-sels used to cry what a
eat-ing lol - li - pops and su - gar can - dy, O. Why, I was so spruce and gay, that the

fun - ny rogue was I, And they christ - ened me the pret - ty lit - tle
lad - ies used to say, Oh! the pret - ty, lit - tle fel - low is a

dan - dy, O. 3. And then to end all strife, I did get a lit - tle wife With a
dan - dy, O.

pre - ty lit - tle waist so - han - dy, O. But a la - zy boots am I, that she

sings me lul - la - by, And says I'm but a good-for-noth-ing dan - dy, O.

THERE WAS A LITTLE GIRL

Moderato

VOICE *mf*

PIANO *mf*

There was a lit - tle girl, she had a lit - tle curl, That

hung right down in the mid - dle of her fore - head. And

when she was good, she was ver - y ver - y good, But

when she was bad, she was hor - rid, hor - rid, hor - rid.

THERE WAS A LITTLE FELLOW

L.E.O.

Moderato

VOICE 

There was a lit - tle fel - low, with cur - ly locks so

PIANO 



yel - low, That hung right down on the sides of his fore - head. And when



oth - ers were good, he was ver - y ver - y bad, And



when they were bad, he was hor - rid, hor - rid, hor - rid.

HIGH, GEE HO, GEE HUMBLE

Tempo ad lib. (*quasi serioso*)

SOLO

1. There was an old woman who rode on a broom,
 2. Says Tom, "I can find nothing here to eat."
 3. Says Tom, "I'll go back by myself to our house."
 4. Says Tom, "I've a plan, a good plan of my own."

PIANO

CHORUS
animato

SOLO
Tempo ad lib.

With a high, gee ho, gee hum - ble. And she took her old cat a -
 "So let me go back a-gain.
 "For there I can catch a good
 So he slid down the rain-bow and

CHORUS
animato

long for a groom.
 I do en - treat?" { With a bim - ble, bam - ble, bum - ble.
 rat or a mouse? } left her a - lone.

SOLO

Tempo ad lib.

mf

They trav - elled a - long till they came to the sky,
 The old wom - an would not go back quite so soon
 "But," says the old wom - an, "how will you go?"
 So now if you hap - pen to vis - it the sky,

mf

CHORUS

animato *f*

SOLO

mf Tempo ad lib.

With a high, gee ho, gee hum - ble. But the jour - ney so long made them
 For she wanted to vis - it the
 "You shall not have my nag; I pro -
 And you want to come back a - gain,

f

mf

CHORUS

ff ³

ver - y hun - gry.
 man in the moon. With a bum - ble, bam - ble, bum - ble.
 test and vow." }
 Tom's meth - od try. }

ff ³

OVER THE WATER TO CHARLIE

Con moto

CHORUS *f*

PIANO *f*

1&2.0 - ver the wa - ter and o - ver the lee, O - ver the wa - ter to

Char - lie. O - ver the wa - ter and o - ver the lee,

mf *a little faster*

O - ver the wa - ter to Char - lie. 1. Char - lie loves good
2. I'll not have your

cake and ale, And Char - lie loves good can - dy.
roast - ed beef, And I'll not have your bar - ley.

rit

Char - lie loves the pret - ty girls, Oh, Char - lie is a
But I'll have the ver - y best flour To make a white cake for

CHORUS

Tempo I

dan - dy, Char - lie. 3. O - ver the wa - ter and o - ver the lee,

O - ver the wa - ter to Char - lie. O - ver the wa - ter and

o - ver the lee. O - ver the wa - ter to Char - lie.

Nº 29
MY MAID, MARY

VOICE *Quietly*

My maid, Ma-ry, she minds the dai-ry, My maid, Ma-ry,

PIANO *p*

she minds the dai-ry. While I go a - hoe-ing, while I go a - hoe-ing, and

mow-ing, and mow-ing, and mow-ing each morn. Mer-ri-ly, mer-ri-ly

runs the reel. Mer-ri-ly spins the spin-ning wheel. Mer-ri-ly, mer-ri-ly,

CHORUS

mer-ri -ly, mer-ri -ly, mer-ri -ly runs the reel. Mer-ri -ly, mer-ri -ly

runs the reel. Mer-ri -ly spins the spin - ning wheel. Mer-ri -ly, mer-ri -ly,

SOLO

Tempo I

mer-ri -ly, mer-ri -ly, mer-ri -ly runs the reel. While I go a - hoe - ing, while

Tempo I

Tempo I

I go a - hoe - ing, and sing - ing, and sing - ing, and mow - ing each morn.

Nº 30
THE DUSTY MILLER

Molto moderato

VOICE *mf*

Once I wrote a letter, sealed it with my finger, And threw it in-to the

PIANO *mf*

CHORUS *animato*

dam for the dust-y miller. Oh, the lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle

rust-y, dust-y miller, Oh, the lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle, lit-tle

SOLO *mf molto moderato*

rust-y, dust-y mil - ler. Dust-y was his coat, dust-y was the sil - ler,

mf molto moderato

poco rit

CHORUS
animato

Dust-y was the kiss from the dust-y miller. Oh, the lit-tle,little,little,little,little,

poco rit.

lit-tle,lit-tle,lit-tle,lit-tle rust-y, dust-y miller. Oh, the lit-tle,lit-tle, lit-tle, lit-tle,

lit-tle,lit-tle, lit-tle, little, rust-y, dust-y mil - ler. If I had my pockets

full of gold and sil - ler. I would give it all to my dust-y mil - ler.

cresc.

To CHORUS
D.S.al Fine

cresc.

D.S.al Fine

I would give it all to my dust-y mil - ler.

BLOW, WIND, BLOW!

Moderato

CHORUS

Blow, wind, blow!— blow, wind, blow!—

PIANO

Go, mill. go!— Go, mill, go, that the

mil - ler may grind his corn; That the mil - ler may grind his

Læd.

*

corn; That the ba-ker may take it, and in - to rolls make it, And

A musical score for a piano-vocal duet. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is B-flat major (two flats). The lyrics mention the baker taking the corn and making rolls. The piano part consists of simple harmonic chords.

send us some hot in the morn. — Blow, wind,

A musical score for a piano-vocal duet. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is B-flat major. The lyrics ask the wind to blow. The piano part features sustained notes and dynamic markings like *sfz* and *ff*.

blow! — Go, mill, go! That the mil-ler may grind his

A musical score for a piano-vocal duet. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is B-flat major. The lyrics ask the miller to grind his corn. The piano part consists of simple harmonic chords.

a little slower
corn, That the mil-ler may grind his corn. —

A musical score for a piano-vocal duet. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is B-flat major. The lyrics repeat the request for the miller to grind his corn. The piano part features sustained notes and dynamic markings like *ff* and *ff*.

THE MILLER, HE GRINDS HIS CORN

Brightly

CHORUS

1. The mil - ler, he grinds his corn, his corn. The
 2. The night - in - gale sings when we're at rest. The

PIANO

mil - ler, he grinds his corn, his corn. The
 night - in - gale sings when we're at rest. The

lit - tle Boy Blue — comes wind - ing his horn With a
 lit - tle bird climbs the tree to his nest With a

cresc.

cresc.

hop, step and a jump. The cart - er he whis - tles be -
 hop, step and a jump. The dam - sels are churn - ing for

side curds his team, The cart - er he whis - tles be -
 curds and whey. The dam - sels are churn - ing for

side curds his team, And Dol - ly comes trip - ping with
 curds and whey. The lads in the mead - ow are

fresh sweet cream. With a hop, step and a jump.
 mak - ing the hay. With a hop, step and a jump.

ROBINSON CRUSOE

Moderato

VOICE Poor old Robinson Cru-soe, Poor old Robinson Cru - soe. They

PIANO *mpespressivo*

faster *cresc.* *f*

made him a coat of an old nan-ny-goat. I wonder how they could do so.

faster *f*

CHORUS *con moto*

Ring-a-ting a-tang. Ring-a-ting a-tang. Ring-ting; Ring-ting Tang! Tang!

f con moto

SOLO

Tempo I

Poor old Robinson Cru - soe. Poor old Robinson Cru - soe. They

mp

faster *cresc.* *f* *>* *3*

made him a coat of an old nan-ny goat, I wonder how they could do so.

cresc. *f* *>* *3*

CHORUS Tempo I

3pp *3*

Poor old Robinson Cru-soe, Poor old Robinson Cru-soe.

pp *3*

3

Nº 34

POLLY, PUT THE KETTLE ON

Con moto

CHORUS *2* *4*

Po-ly, put the ket-tle on, Po-ly, put the ket-tle on, Po-ly, put the

PIANO *f* *>* *>* *>* *>* *>*

> *>* *>* *>* *>* *>*

ket-tle on, we'll all take tea. Po-ly, put the ket-tle on,

> *>* *>* *>* *>* *>*

poco rit.

Po-ly, put the ket-tle on, Po-ly, put the ket-tle on, we'll all take tea.

poco rit.

THERE WAS AN OLD WOMAN

Moderato

SOLO



PIANO



lives there still, Baked ap-ples she sold and cranber-ry pies, And

CHORUS

faster

she's the old woman that nev-er told lies.

L.H.

Dame get up and

L.H.

faster

bake your pies, Bake your pies, bake your pies. Dame get up and

bake your pies. 'Tis Ju - bi - lee day in the morn - ing.

SOLO

mf There was an old wom-an lived un-der the hill, And —

con pedale

if she's not gone she lives there still, Baked ap-ples she sold and

cran-ber-ry pies, And she's the old woman, that nev-er told lies.

L.H. L.H.

A FROG, HE WOULD A-WOOING GO

Not too slow

SOLO *PIANO*

1. A frog he would a - woo-ing go.
 2. "Oh, Mis - ter Rat, pray go with me!" Sing Heigh-O! Sing Heigh-O!
 3. "Pray Mis - tress Mouse are you with - in?"

CHORUS

SOLO *PIANO*

Wheth-er his moth-er would let him or no.
 "Dear Mis - tress Mou - sey for - to see." Sing Heigh-O! Sing Heigh-O!
 "Oh, yes, kind sirs, I'm sit - ting to spin."

CHORUS

SOLO *PIANO*

So off he set with o - per - a hat.
 When they came to Mou - sey's hall.
 "Mis - tress Mouse, do give us some beer."

CHORUS

SOLO *PIANO*

On the road he met with a rat.
 Gave a knock and gave a loud call.
 "Frog and I are fond of good cheer!" Sing Heigh - O! — Sing Heigh - O!

ff *CHORUS*

SOLO

CHORUS

4. Oh, Mis - ter Frog, do give us a song.
 5. The cat she seized the rat by the crown.
 6. As Frog was cross-ing o - ver a brook,

Sing Heigh O! Sing Heigh O!

SOLO

CHORUS

Let it be one that's not too long.
 The kit - tens pulled the lit-tle mouse down. Sing Heigh O! Sing Heigh O!
 There came a duck that gobbed him up.

SOLO

CHORUS

But while they were a mer-ry-mak - ing,
 This put the Frog in ter - ri - ble fright. Sing Heigh O! Sing Heigh O!
 So there's an end of one, two and three.

SOLO

CHORUS

A cat and her kit - tens came tum-bling in.
 He took up his hat and wished them good night. Sing Heigh O! Sing Heigh O!
 The rat and the mouse, and lit - tle Frog-ee.

SING A SONG O' SIXPENCE

Con moto

CHORUS

Sing a song o' six-pence, pock- et full of rye.

PIANO

Four-and-twen-ty black-birds baked in a pie. When the pie was

o-pend the birds be-gan to sing. Now was - nt that a

1. *SOLO* 2. *after D.C.* Fine

dain-ty dish to set be-fore a King? The set be-fore a King.

SOLO

mf a little slower

King was in his count-ing house, count-ing out his mon-ey, The

mf

Queen was in the pan - try eat - ing bread and hon-ey, The

maid was in the gar - den, hang - ing out the clothes, There

D.C. al Fine

came a lit - tle black - bird, and snipped off her nose.

THE QUEEN OF HEARTS

Moderato

VOICE  6 *mf*

The Queen of Hearts she made some tarts, All on a sum-mer's day — The

PIANO  6 *mf*

 6

 6

Knave of Hearts, he stole those tarts. And with them ran a - way. — The

 6

 6

 6

King of Hearts called for those tarts, And beat the Knave full sore. — The

 6

 6

 6

Knave of Hearts brought back those tarts, And vow'd he'd steal no more. —

 6

 6

TRIP UPON TRENCHERS

VOICE Brightly

PIANO

S. mf

Trip up - on trenchers, and dance up - on dish - es, My moth - er has

sent me to gath - er some barm: She bade me tread light - ly, and come a - gain

Fine

quick - ly, For fear - the young men should do me some harm.

a little faster

Yet did - n't you see, yet did - n't you see, What naugh - ty

tricks they put on me; They broke— my pitch - er, and

spilt— the wa - ter, And huffed my moth - er, and chid her

daughter, And kissed my sis - ter in - stead of me.

D.S. al Fine

KING ARTHUR

Con moto



When good King Ar-thur ruled his land, he was a good-ly King. He



stole three bags of bar-ley meal, to make a bag pud-ding. A



cresc.

bag pud-ding the King did make, and stuffed it well with plums, And



in it put great lumps of fat, as big as my two thumbs. The



King and Queen did eat there-of, and no - ble - men be - side, — And

what they did not eat that night, the Queen next morn - ing fried. — When

Good King Ar - thur ruled his land, he was a good - ly King. —

N^o 41

GIRLS AND BOYS, COME OUT TO PLAY

Brightly

VOICE

Girls and boys, come out to play. The moon is shin-ing bright as day.

PLANO

Leave your supper, leave your sleep, and come with your play-fel-low in - to the street.

Come with a whoop, come with a call, Come with a goodwill or come not at all.

Girls and boys come out to play, The moon is shin - ing bright as day, The

Girls and boys come out to play, The moon is shin - ing bright as day, Come out to play, come out to play.

Girls and boys come out to play, The moon is shin - ing bright as day, Come out to play, come out to play.

Girls and boys come out to play, The moon is shin - ing bright as day, Come out to play, come out to play.

LITTLE JACK HORNER

Moderato

VOICE

mf

Little Jack Horner sits in the cor - ner,

PIANO

mf

Eat - ing a great, big pie. Put in your thumb and

pull out a plum. And say "What a good boy am I!"

Nº 43

Lied.

SEE-SAW, SACRADOWN

Moderato (with swinging motion)

CHORUS

See - saw, sa - cra-down, sa - cra-down, sa - cra-down, See - saw,

PIANO

a little faster

sa - cra-down, Which is the way to Bos - ton town? One foot up, the

a little faster

other foot down, One foot up the other foot down, That's the way to

f *mf* **Tempo I**

Bos-ton town That's the way to Bos-ton town. See-saw, sa - cra-down, sa - cra-down,

f *mf* **Tempo I**

sa - cra-down, See-saw, sa - cra-down, That's the way to Bos - ton town.

f

CURLY LOCKS

With feeling

VOICE *mf*

Cur-ly-locks, Cur-ly-locks, wilt thou be mine? Cur-ly-locks, Cur-ly-locks,

PIANO *mf*

cresc.

Wilt thou be mine? Thou shalt not wash dish-es, nor yet feed the swine, But

cresc.

f

sit on a cush-ion and sew a fine seam, And feast up-on straw-ber-ries, su-gar and cream.

rit.

Cur-ly-locks, Cur-ly-locks, wilt thou be mine? Cur-ly-locks, Cur-ly-locks, wilt thou be mine?

rit.

THREE GEESE

Moderato

VOICE

mf

Three geese went out on a sum - mer day, And

PIANO

faster
CHORUS

f

ver - y soon they lost their way. They quacked and quacked and

faster

a little faster
cresc.

quacked and quacked, a - las! a - lack! They be - gan to fear, — Oh,

cresc.

they be - gan to fear — they'd nev - er get back.

SOLO

Tempo I

CHORUS

Three geese went out on a sum-mer day, And ver - y soon they lost their way. Then

mf Tempo I

six lit - tle peo - ple all in a row. They laughed "Ha! ha!" and they

sang "Ho! ho!" They shout-ed with all their might and main, They shout-ed with

*SOLO declamando
slower*

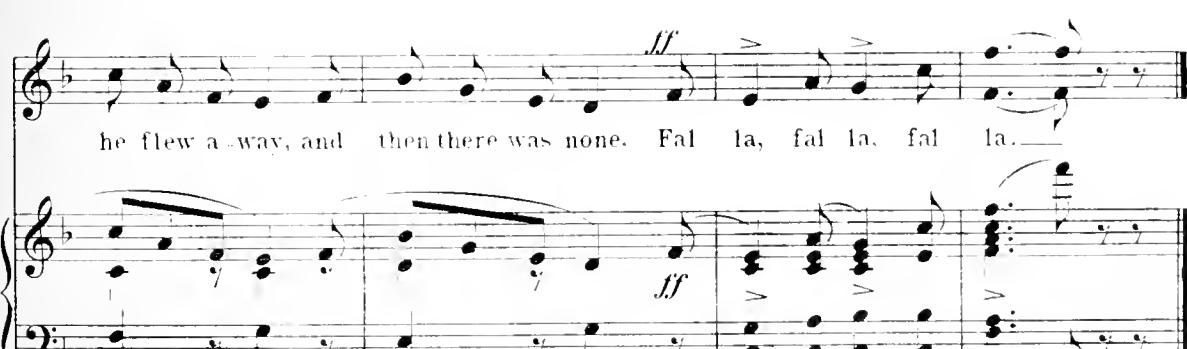
all their might and main, And so the geese got home a - gain.

*slower**Qed.*

THREE CROWS

Con moto

CHORUS  Three crows there were once who sat on a stone, fal la, fal la, fal la; — But

PIANO    

two flew a-way, and then there was one, Fal la, fal la, fal la; — The

other crow felt so tim-id a-lone, Fal la, fal la, fal la; — That

he flew a-way, and then there was none, Fal la, fal la, fal la.

ONCE I SAW A LITTLE BIRD

Molto moderato

VOICE 
 PIANO 

Once I saw a lit - tle bird, Come hop, hop, hop;

So I cried "Lit - tle bird, will you stop, stop, stop?" And was

go - ing to the win - dow to say "How do you do;" But he

shook his lit - tle tail, And far a - way he flew

MY BONNIE CRAVAT

Moderato

VOICE



PIANO



Jeanie, come tie, O Jeanie, come tie, O Jeanie, come tie my bon-nie cra-vat. I've

Archly

tied it be-hind, I've tied it be-fore, I've tied it so oft-en I'll tie it na more. I've

mf

tied it be-hind, I've tied it be-fore, I've tied it so oft-en I'll tie it na more.

Nº 49
HEE, HAW, HUM!

Quasi serioso

SOLO *PIANO*

1. John Cook had a lit-tle gray mare.
2. John Cook was riding up Shu - ters hill;

CHORUS *SOLO* *CHORUS*

Hee,haw,hum! Hee,haw,hum! Her back stood up and her bones were bare; Hee,haw,hum!
His mare fell down and she made her will;

SOLO *CHORUS* *SOLO*

Hee,haw,hum! The John Cook was rid-ing up Shu-ter's bank; Hee,haw,hum! Hee,haw,hum! And
bri - dle and saddle were laid on the shelf; If you

TUTTI *accel.*

there his nag did kick and prank; Hee,haw,hum! Hee,haw,hum! Hee,hee,haw,haw,hum!

want any more you may sing it yourself;

N.B. (if sung by adults the solo should be given to a baritone and the chorus in four parts to men.)

OLD KING COLE

Moderato pomposo

VOICE

Old King Cole was a merry old soul, And a merry old soul was he.

PIANO

He called for his pipe, he called for his bowl, he called for his fid-dlers three.

And ev'-ry fid-dler had a fine fiddle, And a ver-y fine fiddle had he.

8va

loco

None so rare as can com-pare With King Cole and his fid-dlers three.

FAIRY SONG

Moderato

CHORUS *mf*

1. Oh, who is so mer - ry, so mer - ry, heigh - ho! As the
 2. Oh, who is so mer - ry, so mer - ry, heigh - ho! As the
 3. Oh, who is so mer - ry, so mer - ry, heigh - ho! As the

cresc.

light-heart-ed fair - y, heigh - ho! heigh - ho! He danc - es and sings, to the
 light-heart-ed fair - y, heigh - ho! heigh - ho! His nec - tar he sips, from the
 light-foot - ed fair - y, heigh - ho! heigh - ho! His night is the noon, and his

cresc.

sound of his wings, With a hey, and a heigh, and a ho! —
 prim - ros - es' lips, With a hey, and a heigh, and a ho! —
 sun is the moon, With a hey, and a heigh, and a ho! —

I HAD A LITTLE HUSBAND

Slowly

VOICE *mp* *cresc.*
 I had a lit-tle hus-band, no bigger than my thumb. I put him in a

PIANO *mp* *cresc.*

pint - pot, and there I bade him drum, I

put him in a pint-pot, and there I bade him drum. I

had a lit-tle hus-band no bigger than my thumb.

rit.

I AM A PRETTY GIRL

Moderato

VOICE



I am a pretty girl, As fair as any

PIANO



pearl, But sweet-hearts, sweet-hearts, sweet-hearts I can get

*a little faster*

none. And ev - 'ry girl that's plain, Can man - y sweet-hearts

a little faster

gain, — But I, a pret - ty girl, can't get one,

rit. et dim. *a tempo* *rit.*
can't get one, — But I, a pret - ty girl, can't get

Tempo I

one. — I am a pret - ty girl, — As fair as an - y pearl, But

rit.
sweet - hearts, sweet - hearts, sweet - hearts, I can't get one. — — —

OH, DEAR! WHAT WILL BECOME OF ME?

Moderato

VOICE

PIANO

cresc.

1 — am a pret - ty young lassie, Yet how slow - ly the
 las! a - las! my beau - ty will fade, But I'm sure it is

cresc.

CHORUS

f

mon - ey comes in. none of my fault. Oh, dear! what will be - come of me?

f

Oh, dear! what shall I do? Oh, no - bod - y com - ing to

Repeat softly

mar - ry me, No - bod - y com - ing, com - ing to woo.

BY THE SEA

L. E. O.

Moderato

CHORUS

1. Oh, what do we do, Oh, what do we do, Oh, what do we do by the sea. Oh,
 2. Oh, what do we do, Oh, what do we do, Oh, what do we do by the sea. Oh,

PIANO

what do we do, Oh, what do we do, Oh, what do we do by the sea? We
 what do we do, Oh, what do we do, Oh, what do we do by the sea? We

pad-dle and play, we pad-dle and play, we pad-dle and play by the sea. We
 race on the sands, we race on the sands, we race on the sands by the sea. We

pad-dle and play all through the long day, And that's what we do by the sea.
 race on the sands and hear all the bands, And that's what we do by the sea.

3. Oh, what do we do, Oh, what do we do, Oh, what do we do by the sea? — Oh,
 4. And that's what we do, and that's what we do, and that's what we do by the sea. — We

what do we do, Oh, what do we do, Oh, what do we do by the sea? — We
 pad-dle and play, all through the long day, and that's what we do by the sea. — We

sit on the pier, we sit on the pier, we sit on the pier by the sea. — We
 race on the sands, and hear all the bands, and that's what we do by the sea. — We

sit on the pier, till waves come quite near, And then we go home to our tea. —
 sit on the pier, till waves come quite near, And that's what we do by the sea. —

THREE WISE MEN OF GOTHAM

Pompously

VOICE

PIANO

Threewise men of Goth - am Went to sea in a bowl.

Had the bowl been strong - er, My sto - ry would be long - er.

cresc. et rit.

Three wise men of Goth - am Went to sea in a bowl.

cresc. et rit.

OLD MOTHER HUBBARD

Animato

CHORUS

PIANO

Old Moth-er Hub - bard went to the cup-board To get her poord dog a

bone; And when she got there, the cup - board was bare, And_

so the poor dog- had_ none. Had none, had none, had

none, had none, And so the poor dog had none, had none, had

none, had none, had none, had none, And so the poor dog had none.

GIRLS BOYS GIRLS

cresc.

f

BOYS ALL GIRLS

ff

BOYS GIRLS BOYS ALL

ff

ROCK-A-BYE, BABY

Quietly

CHORUS 

PIANO

A musical score for 'Cradle Will Fall' featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The tempo is marked 'rit.' (ritardando) in the upper staff. The lyrics 'cradle will fall, Down will come baby, cradle and all.' are written below the notes. The music consists of eighth and sixteenth note patterns.

N^o 59
THE KING OF FRANCE

In march time (*pomposo*)

CHORUS

The King of France and four thou-sand men,

PIANO

Drew their swords and put them up a - gain. The King of France and

four thou-sand men Drew their swords and put them up a - gain.

WE'RE THE TRIBE OF MOTHER GOOSE
(FINALE)

L.E.O.

PIANO

Con spirito

CHORUS
With spirit

We're the tribe of Mother Goose, Whose house is in the

wood. — And all day long her wise old owl Out-side as sen-ti-nel stood. —

SEMI-CHORUS

1. We're lit - tle Jack Hor - ner and sweet jumping Joan, — Ti - ny Miss Muffet who's
good King Ar - thur and Cur - ly Locks sweet, With Han - dy Span - dy
Ro - bin - son Cru - soe and Tom - my Snooks, The Man in the Moon and
dear Ma - ry Mo - rey with col - lar of lace, — Punch and Ju - dy and

cresc

nev - er a - lone, Wee Wil- lie Win - kie and Great Big Stout, Jack
dressed so neat, Geor - gie Por - gie, the King of France,
Bes - sie Brooks, Tweed - le Dum - and Tweed - le Dee,
bright Tom-my Grace, With Bes - sie Bell - and Ma - ry Gray, and

cresc.

Sprat and his wife who never fell out. We're Ma - ry Con - tra - ry and
Lit - tle Tom Tucker with song and dance. We're Jack and the Pie - man and
Eight lit - tle sail - ors who came from Lee. We're lit - tle Tom Tit - tle - mouse,
Daf - fy-down-dil - ly, with gown so gay. We're lit - tle Jack Jin - gle, the

Lit - tle Boy Blue, The ver - y old wo - man that lived in a shoe,
old Dame Trot, And Tom - the Pip - er is on - the spot,
sweet Ma - ry Lamb, The wom - an of Sur - rey, the Crook - ed Man,
Mil - ler of Dee, With twen - ty - four tail - ors, and fid - dlers three,

Lit - tle Boy Blue, The ver - y old wo - man that lived in a shoe,
old Dame Trot, And Tom - the Pip - er is on - the spot,
sweet Ma - ry Lamb, The wom - an of Sur - rey, the Crook - ed Man,
Mil - ler of Dee, With twen - ty - four tail - ors, and fid - dlers three,



Mar - jo - rie Daw and lit - tle Bo-Peep, The same lit - tle girl who
 Sweet Pol - ly Flin - ders and lit - tle Tee - wee Three wise men of Goth - am who
 Dar - by and Joan and Jen - nie Wren; — Ro - bin and Rich - ard, the
 Sad Bet - ty Pringle and sweet Bill - ly - boy, The wo - man from Ba - by - land



lost her sheep. We're Sim - ple Si - mon and Jack and Jill, The
 went to sea. We're Bry - an O' Lin and his wife and her moth - er.
 two pret - ty men. We're Jack - a - dan - dy and Ni - cho - las Wood,
 bringing us joy. We're lit - tle Tom Tack - et and lit - tle Tom Green, The



lit - tle old wo - man from un - der the hill, Old Moth - er Hub - bard and
 John O' Nor - ry and Jack his broth - er, Taf - fy the Welshman, the
 Lit - tle Blue Bet - ty and Red Rid - ing Hood, The Queen of the Fair - ies, the
 mer - ri - est cou - ple that ev - er was seen, Gay Bar - ney Bod - kin and



rit.

D.S.

old King Cole, The Queen of Hearts and the Knave that stole.
 Babes in the wood With Bob - by Shaf - toe and Rob - in Hood.
 Queen of the May, A soldier of Bris - toe who walked here to - day.
 Dav - id Doubt, And many an - oth - er whose name we leave out.

2. We're
 3. We're
 4. We're

rit.

L. *

SOLO

(Mother Goose)

rit.

L. *

Doc - tor Fos - ter's gone to Glos - ter, Hump - ty Dump - ty staid at home. The

slower

cresc.

man of Bom - bay lives too far a - way, And So - lo - mon Grun - dy could - n't come.

slower

cresc.

CHORUS Tempo I

We're the tribe of Moth - er Goose, whose house is in the wood, And all day long her

f

SOLO (boy)

wise old owl, Out - side as sen - ti - nel stood. All hail to Moth - er Goosel

rit.

L. *

CHORUS

All hail! all hail! all hail! — All hail to Moth - er Goose!

*Reo.**SOLO*

All hail to Moth - er Goose!

*

TUTTI

All hail! all hail! all hail! all hail! Now fare-well to Moth - er Goose, Fare-

well to Jack, her son, — For now we end our hol - i-day, Our

<img alt="Musical score for the continuation of the Tutti section. It features two staves: a soprano staff and a bass staff. The soprano staff has a treble clef, a key signature of one sharp, and a common time

fare - well, Our Ju - bi - lee is done, fare - well, fare -

well, fare - well, Our Ju - bi - lee is done, Our

with breadth
Ju - bi - lee is done, — is done, — is done, fare-

well, fare-well.



